

CANADIAN MOVING PICTURE DIGEST

Vol. 21, No. 24

TORONTO 2, CANADA

October 12th, 1929

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MARIANNE - OUR MODERN MAIDENS - MADAME X
THE UNHOLY NIGHT - SPEEDWAY - HIS GLORIOUS
NIGHT SO THIS IS COLLEGE *and others*



METRO-GOLDWYN-MAYER

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RAY LEWIS

Editor and Managing Director

Vol. 21, No. 24

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October 12th, 1929.

Gaumont British, Still British



A CABLED STATEMENT from C. M. Woolf, joint Managing Director of the Gaumont British, denies in rather emphatic terms that the company is under American control; and goes further in stating that the company is under British control, no change from such control being considered; and that the policy is for a greater nationalization.

One of the reasons for the refusal to accept the Gaumont British offer was to the effect that this company was American-controlled.

If Adolph Zukor had anything to do with the refusal to sell to Gaumont British, his refusal was not based on the supposition that Gaumont British was American controlled, for Adolph Zukor operating an American company, and interested as a dominant figure in the American Film Industry, could not possibly object to American control in England of a British company, nor in Canada, on nationalistic lines. From a business angle this is another matter.

British control, or American control, is only vital to British Film Interests. What Mr. Zukor was evidently guarding against was the power which might accrue to a competing American Interest, should this Interest, through the Gaumont British, become affiliated with the Famous Players Canadian Corp.

One cannot censure, or criticize Mr. Zukor in his desire to protect his company against future emergencies, for with the Paramount Franchise still in Canada, for the next ten years, and in the hands of Famous, Mr. Zukor would naturally desire to retain some power over this Franchise through his association with the dominant theatre company.

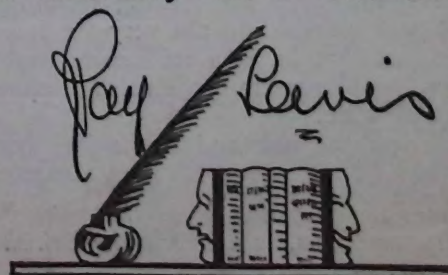
That is why I was surprised when I learned that Mr. Zukor sold his Canadian holdings in the company to the Canadian shareholders.

True, there was a trusteeship of the stock formed between three men, himself included, but what guarantee did Mr. Zukor have that either of these other members would concur with his views on the future policy of the company? It was a chance which one would not expect Zukor to take.

It so happens that I. W. Killam, who has heretofore been favorably impressed with the policy of procedure as presented by N. L. Nathanson, opposed Nathanson's proposal to sell to Gaumont British, but what if Killam had decided with Nathanson, which again makes us wonder what Zukor did to Killam?

Meanwhile the organization of Famous Players is "carrying on" under the machinery which N. L. Nathanson built up, and the leading questions relative to the situation is, will Fox build, or will Famous eventually sell to Gaumont British?

The Digest again becomes a prophet and sees Fox building theatres in Canada, or a minority shareholder in a British Empire Theatre Chain! Will the Famous Players Canadian be a part of this Chain? It will have to be in order to maintain its present dominant position.



RAY



RAY LEWIS

PRESENTS

INQUIRIES at the Famous Players Canadian headquarters finds Mr. Nathanson still at headquarters, but again "all is quiet on the Nathanson Front."

As we expounded previously, silence from the Nathanson quarter is not always an indication of "nothing doing," despite the fact that rumours are floating around to the effect that "N.L." is through with Show Business.

"N.L." is still a young man, very young as we consider the age of financial magnates. Still in his early forties; and "rubbing shoulders" financially with such wizards of Trade and Commerce, of International Banking Interests as Sir Herbert Holt, etc.

ISAY "etc.," for "N.L." has many business associates who are powers in various enterprises outside of Show Business; and having no relationship to the present situation, we refrain from giving them a "close-up" at the present.

THERE is something about a Showman, which allies him directly, or indirectly with the World of Entertainment, regardless of the fact that he may become director on several bank boards, or international holding and investment companies.

If Lowenstein had not dropped from the skies like a meteor, we might have heard some very fascinating stories linking up Nathanson and Lowenstein on a deal of international financial interest which still could make good picture material for a story!

Rumours reached me of a banking house in Europe, so interested in what Nathanson was relating to them, while he was holidaying in England, that the vaults opened up and poured forth gold, gold in such quantity as Aladdin found when he rubbed his lamp, and discovered the "Open Sesame."

IT HAS BEEN said that finance is sordid, material, perhaps what has been meant is that money is sordid, for finance carries the exploiters and the users of its material across continents, by air, by rail, by water, and links up white, black, yellow men, men of all nationalities into International Enterprises governing the elements of the world; and harnessing them to make this world give up its treasures in a mighty enterprise of exploitation.

"N.L." Nathanson is not retiring from Show Business. Not permanently, and not very far from Canada, despite the fact that he is a millionaire, and has been blocked for the present in his British Empire Theatre and Producing Plan.

For this was the idea and is the idea back of the proposal which "N.L." made to sell to Gaumont British.

The Fox affiliation is in the nature of a security, or bonus, as it affects the British Em-

pire film idea, for American affiliation on such a plan is certainly necessary and vital.

Powerful American affiliation for a security of product, and American distribution of British-made pictures.

Talking pictures has allied and united the United States and the British Empire closer than ever since the national language of the American continent, and the British Empire is English; and the screen of these two nations has learned to speak. Where two nations speak the same language there cannot be any important, or definite misunderstandings.

PRESIDENT HERBERT HOOVER of the U. S., and Ramsay MacDonald, Prime Minister of Great Britain, met in a handclasp of understanding, symbolical of the friendship of the English-speaking nations. Both are imbued with the ideal and idea of World Peace through peaceful means.

Both represent the Anglo-Saxon attitude as expressed in the Kellogg Peace Pact, namely, "As a positive declaration to direct national policy in accordance with its pledge."

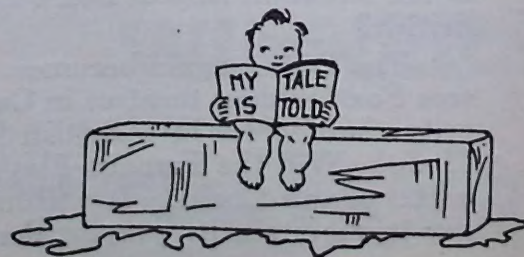
Both are agreed that "war between them is unthinkable."

The implication directs itself to commercial war also, for back of all Wars is the driving force of Trade Jealousies and Animosities.

The Motion Picture Industry as it relates itself to the perpetuation of the Kellogg Peace Pact plays an important part.

The screen must be representative, not of the American continent solely, but of the British Empire, if these two nations are to stand shoulder to shoulder in establishing a morale for the Peace idea, which can penetrate and make its presence felt for peace throughout Europe and the continents of the World.

NATHANSON'S idea for a British Empire Chain of Theatres with American affiliation is a big, live idea; and because it is logical, practical, sound economically, progressive and inevitable, this Chain will be established; and both the U.S., the British Empire will be benefited thereby.



Sound Motion Pictures in Europe

By Nathan D. Golden

Assistant Chief, Motion Picture Division, Bureau of Foreign and Domestic Commerce, Washington.

IN SELECTING this subject I may be taking many of you over familiar territory. Nevertheless I have chosen "Sound Motion Pictures in Europe," because I regard it as the outstanding problem confronting American exporters of motion pictures today.

The advent of sound pictures has given rise to many conjectures as to how American-made sound and talking pictures are being received in foreign countries, how the talkie will effect our export markets, and how the language problems abroad will be solved. An attempt to answer these questions is the purpose of this paper. Before going into this phase of the subject, however, it might be well to give you an idea of our exports for the first six months of 1929 and the corresponding period for 1928.

DURING the first six-months period for 1929, exports of American motion pictures to all countries amounted to over 121,000,000 linear feet as compared to 112,000,000 feet in 1928. This increase of over 9,000,000 feet of American motion pictures, indicates pretty fairly, that sound or talking pictures have not curtailed our exports in this commodity, at least not up to the present time.

My first observation is that Europe still remains our most important market and offers the greatest potentialities for sound films, dependent, of course, upon the rapidity of sound installations. Such installations have not been made as commonly as might have been expected, owing to the fact that European theatre owners are confronted with the financial burden necessary for installing the required apparatus, but relief along this line seems to be approaching, with the recent announcement by certain large American electric companies of a smaller apparatus and facilities for the financing of it. This smaller apparatus, comparable with the best types in Europe, will serve well in the smaller theatres which literally dot Europe.

WITH approximately 27,000 theatres in Europe seating about 12,000,000 people, only 19 have a seating capacity of over 3,000; 23 seat from 2,500 to 3,000; only 84 have from 2,000 to 2,500 seats; 267 have a seating capacity from 1,500 to 2,000, and 1,250 from 1,000 to 1,500 seats each. There are more than 18,000 theatres (a good proportion of which barely qualify as motion picture theatres) with less than 500 seats each. The average cinema capacity in Europe is less than 450.

LET US now discuss briefly sound film conditions in the more important European markets, beginning with Germany where the more technical aspects of sound film production have received greater attention than the others.

Beginning of German Sound-Film Production.

The first German sound-film appeared in Germany seven years ago as an experiment. Three years ago, the Tri-Ergon system was much spoken of, but owing to lack of German capital, the company was compelled to exploit its patents in Switzerland.

ONLY in 1928, spurred by the increasing success of American sound-film activities, did Germany turn to furthering, organizing, and financing its domestic sound-film industry. The Tonbild-Syndikat (Tobis) was then established.

The Tonbild-Syndikat was later joined by a number of smaller companies holding various sound patents; then the leading German electric concerns—A.E.G. and

Siemens-Halske, which had worked out a number of useful processes and had even produced some experimental pictures, entered into action. Together with Polyphon-Werke, they founded the Klangfilm. After several months of competition and patent war, Tobis and Klangfilm joined their interests, Klangfilm dealing with the production and sale of reproducing apparatus under the patents of A.E.G. and Siemens, and Tobis producing recording apparatus under its own patents (of which it possesses about 500) and awarding licenses for the production of sound-pictures. The Tonbild has already signed a contract to this effect with the UFA, and is preparing to exploit the same licenses in other German speaking countries.

Agreement Between Klangfilm and UFA.

THE GERMAN sound-film production was actually started April 8, 1929, when an important contract was signed between Klangfilm and UFA. Under this contract Klangfilm-Tobis is to furnish recording equipment for four large studios, which are being built by the UFA in Neubabelsberg (Berlin).

UFA is now producing its first sound-film in the Klangfilm studios, and it is planning to release 22 talkies during the 1929-30 season, under the Klangfilm system. It seems that the wiring of theatres is keeping pace with production, for as of May 1st, 30 German theatres were equipped with Tobis apparatus. The present monthly output of Klangfilm is said to amount to 20 such installations, and it is expected that this output will later reach 80 monthly.

Latest Prices.

LATEST prices announced in Germany for Klangfilm-Tobis sound apparatus for theatres run from approximately \$3,200 to \$15,000, according to the size of the installation.

German Theatres Suitable for Installation of Sound Equipment.

Of the 5,200 German motion picture theatres, only a few are large enough to install sound-picture equipment at the present time. It may be roughly estimated that 193 theatres with seating capacities over 1,000 and approximately 700 theatres with seating capacities from 500 to 1,000 offer an early market for reproducing apparatus.

ONE American Company had installed its apparatus in five Berlin theatres, but a permanent injunction handed down against it forced the withdrawal of this apparatus and the company in question from the German market. Recent negotiations between German and American electrical concerns to bring about a combine which will end all patent suits of the parties concerned have temporarily failed.

GERMAN feature film production has slumped badly in recent months. This is due to the German inability, so far, to turn out sound-films, and the native industry's fear to produce too many silent films. Exhibitor demand is irregular, and spot-booking is practiced more now than formerly, since cinema owners are afraid to contract too far in advance for silent production. Feature imports are also necessarily lower than last year because of the "kontingent" limitations. But while some slump was due in view of the sound-film departure, a general depression was in no way expected.

(Continued on next page.)

Great Britain Losing No Time

Reorganization of British Studios--Production Schedule Revised

Sound-Film Production in Germany During 1928-1929.

Between July 1, 1928, and June 30, 1929, the German sound-film industry produced and submitted to censorship 75 sound pictures, totaling 17,814 meters in length, making the average length of each sound picture about 235 meters, which comprised short speeches, musical scenes, and similar sound experiments. During the same period two foreign sound-features and three shorts were censored in Germany.

THE PRODUCTION industry is at present in a state of defense against any foreign talkie invasion. The producer is today faced with lack of capital; and because of the talkies, the possibility of marketing German films abroad, especially in England and America, has almost collapsed.

German producers are losing no time, however, in solving the language problem. One producer in co-operation with an English company, is now producing a bilingual talkie in England.

Censorship of Sound Pictures.

MUCH space is devoted by the German press to the question of sound-film censorship insofar as sound-features are concerned. Sound-features are subject to contingent regulations and are treated as silent films. A number of American sound shorts have already entered the German market without any import restrictions. One American company has recently registered 20 more short sound pictures to be imported into Germany; but since the Foreign Trade Committee claims that the existing regulations do not include provisions for sound-features, it has refused to grant an import permit for them.

Present Contingency.

At present, there is under consideration by the German Government a proposal to establish a special contingent for talking pictures. The proposal is drastic; it will allow the importation of only one foreign talkie to every German talkie shown. Moreover, the Reichsrat, the governing committee representing the German States, has recently adopted new amendments to the German cinema law. Although these amendments are contrary to the ruling of German courts, they subject all dialogue of sound-film to censorship.

ALL PICTURES disparaging Germany abroad will be barred from exhibition, even if the German censors have passed the picture after deleting the objectionable scenes.

It is not likely that all the new rules will become law, for they will have to be considered by the Reichstag in about four to five months' time.

Italian Interests in German Sound-Films.

IT IS EXTREMELY interesting to follow the international aspect of the German sound-film industry. It appears that the Ufa's first sound-pictures will be synchronized musical films, intended for world distribution. As a matter of fact, by a sound-film agreement between Ufa and the Italian Ente Nazionale, the latter's product will be released in Germany and exhibited in all theatres equipped with Klangfilm apparatus. On the other hand, the Ente is reported to have acquired the entire Ufa sound-production for 1929-30, with a view to showing these pictures in properly equipped Italian theatres.

Relations With Other Countries.

THE GERMAN industry has a double tie-up with Great Britain. The British Union Corporation (Ltd.) has an important share in the Polyphon Works,

which is one of the founders of the Klangfilm, and the British Photophone (Ltd.) has a financial interest in Tobis. There is, moreover, a German coalition with Russia. In fact, a contract is said to have been concluded in April between the German Prometheus, the British Photophone, and the Russian Meshrabon-Film, for joint production and distribution of sound-pictures, and the sale of German and British sound-apparatus for Russian theatres.

For the exploitation in other countries, a company is now being established in the Netherlands by Dutch financial companies with Tobis reported having a 25 per cent share in the capital and profits.

GERMAN sound-film interests were furthered recently with the creation of the International Talking Screen Production (Ltd.), a registered British company, which acquired the entire capital of the Filmwerke Staaken (Germany) and Derussa (German-Russian), and 51 per cent of an American company.

These German sound-film developments and international tie-ups show the German industry still to be in a rapidly evolving stage, but there does not exist a possibility of such a well-organized and efficiently conducted program as to overcome the present difficulties in the film industry, and to acquire a domination of the Continental sound-film market.

Great Britain.

In proportion to the number of theatres, sound motion pictures in this country are progressing as rapidly as in the United States. It is estimated that there are over 4,000 theatres in Great Britain, of which 680 have a seating capacity over 1,000, and 2,231 with seating capacity ranging between 500 and 1,000.

At the present time there are about 400 sound-reproducing installations in the theatres of Great Britain. While this figure is small as compared with the 6,000 or more installations in the United States, other theatres are being equipped as rapidly as the apparatus can be received in Great Britain.

THE ADVENT of sound pictures has brought about a situation in the Quota System, unlooked for at the time of its framing. It is understood that there is a movement afoot in Great Britain to modify the Film Act, the promulgation of which, 18 months ago, led to the formation of a number of British film companies with the object of producing a large part of Great Britain's requirements. Had the trade developed along expected lines, the formation of these companies would have been justified, and the British industry would have been in a thriving condition. But, nobody dreamed that in the short space of twelve months the demand for pictures would be reduced from 700 features to 300 or 400 per year. The leading theatres in the country have gone in for the talkies almost exclusively, and the silent picture is fast disappearing from the British market.

PRODUCERS in Great Britain are losing no time in reorganizing their studios and reshaping their production schedules to cope with a situation similar to the one that existed in the United States 18 months ago, when all the producers began laying plans for the production of sound pictures on a large scale. British International Pictures, a newly formed company, has under production its first sound picture. Gainsborough Pictures, Nettlefold, and various other companies have under actual production sound feature films.

(Continued in next issue.)



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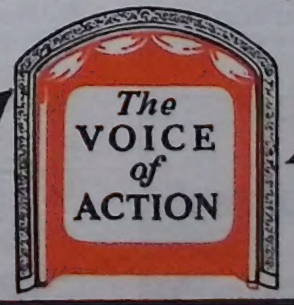
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Observations

(Special to The Digest from Winnipeg)

THE RESIGNATION of N. L. Nathanson as Managing Director of the Famous Players Canadian Corporation was the biggest piece of news the members of the theatre organizations in Winnipeg have received in a long time.

Mr. Nathanson was so intimately in touch with the West, and especially with Winnipeg through the active support he had always received from the Western Divisional Manager, H. M. Thomas, who is at present in Winnipeg, that he was known personally to scores of theatre managers in the city, and the West.

Mr. Thomas was greatly surprised when he heard the news. He has been with Mr. Nathanson for nearly ten years, and has steadily risen to a position of importance with the Famous Players Canadian Corp.

ARTHUR COHEN, the new Managing Director, is well known in the West, although he has not been in Winnipeg more than twice.

Mr. Nathanson is also in control of Regal Films of Canada, which has many branches throughout the West, and is managed in this city by Ted Gould. Besides controlling the Capitol and Metropolitan Theatres in Winnipeg, Famous Players Corporation, under the policy of Mr. Nathanson, now has the Orpheum, the Playhouse, the Tivoli and Osborne, managed by the former owner, Raymond Kershaw; the four theatres of the Henry Norton circuit, the Gaiety, the Crescent, Wonderland and Arlington, and also was negotiating for others.

Famous Players control all the legitimate houses in Canada, with but few exceptions, one being the Walker of Winnipeg.

VAN AND SCHENCK, vaudeville celebrities, are in the midst of a talking drama of the baseball diamond, "Take It Big" with Bessie Love as heroine and Jack Conway directing. Mike Donlin and other famous baseball players, incidentally, appear in the production.

"The Bugle Sounds," George Hill's drama of the French Foreign Legion, in which Ernest Torrence, Wallace Beery, Karl Dane and Roland Young have featured roles, has just been placed in production.

A 2,000-seat theatre with hippodrome stage, tank, hydraulic lifts and other appertuances, the most complete outside of New York, was constructed for theatre scenes, and also is to be used for previews and stage rehearsals. The largest sound stage in the world, also was constructed adjoining the theatre, and at the present time no less than eight big stages equipped with sound are in regular operation.

PACENT talking equipment has been installed in the Francais Theatre, Ottawa, a house which caters to the large French population of the city. The Francais was recently rebuilt and a new projection room was constructed to take care of the talking system.

WHEN "Smiling Irish Eyes" played the Algoma Theatre, Sault Ste. Marie, Ontario, Manager W. P. McGeachie had all the local Irish up and doing. Every girl in town who called herself "Colleen" was given a free show while the oldest Irish couple in Sault Ste. Marie were the special guests of Mr. McGeachie at a performance.

"The Human Equation In Sound Picture Production"

Remarks by Terry Ramsaye, Editor-in-Chief for Pathe at Toronto Meeting of Society of Motion Picture Engineers

A GREAT DEAL of the equipment now used in the recording of sound pictures is highly unreliable and full of trouble.

The equipment and the machines are, in the main, a great deal more reliable and cause less trouble than the men who run them.

Manpower is frequently the major problem in industry, and it is now acutely the most difficult problem in our industry of the talking motion picture.

THIS problem is going to be solved, of course. One of the answers is education of personnel through the endeavors of such organizations as the Society of Motion Picture Engineers. Another answer is the selective action on personnel which always operates most conspicuously through the early periods of any industry involving a new technique. The turnover in studio and sound truck employment is likely to be rather rapid in the next year for this reason.

IT IS TIME to debunk the sound recording business and take the mystery out of its processes. This Society of Motion Picture Engineers can help importantly in that direction.

In its present status of development sound recording devices appear to need rather frequent attention and a considerable array of routine tests, but it is not unfair to say that its operation requires hardly more attention from the recordist than is necessary for the intelligent tuning of a fairly sensitive radio set. Yet, there is observable, a continual effort to camouflage the work with a great atmosphere of complexity and strange obscurities.

RECENTLY one of the companies with whose activities I am sometimes concerned had a simple task in re-recording a dramatic sound strip for the elimination of some minor faults of the negative.

It is hardly necessary for this audience for me to interpose the statement that the best sound re-recording is now done by direct connection of the recorder with the amplifier serving the sound head, making the operation entirely an electrical operation without audible sound.

NOW the alleged technicians on this job insisted on delaying the work for two days and transporting and installing a ponderous belt driven film phonograph, despite the fact that two perfect sound projecting machines were already available in the plant. I had the boldness to protest against the unnecessary delay and expense.

"But," the experts screamed at me, "we have to keep away from the noise of the projector gears when we re-record." They were so unutterably dense that they did not realize that it takes a microphone to electrically listen to a noise.

EVERY executive concerned with the making of sound pictures can tell you plenty of stories as bad as that one, and some a great deal worse.

The situation is, however, no more serious in the field of sound than it once was in simple motion picture photography.

As late as 1916, I found laboratory experts running around with mysterious little black books in their pockets, with secret formulas for making various tones on film. These secrets they so carefully guarded as their capital

of skill had been published to the world for years by George Eastman. They were well known to any interested person who could read. I have always thought that an introduction to the art of reading would be a great help to the movie industry anyway.

I AM inclined to have a little more patience with the present problems on the sound recording operations in the field when I recall experiences with an endeavor to put panchromatic film into studio and newsreel operations about fifteen years ago. Some of the best cameramen in the business assured me that they could get the same or better results with ordinary ortho stock and some trick filter of their own devising. When I started to talk to them about absorption bands, they walked away tapping their heads. The status of panchromatic stock today is ample answer.

We can anticipate that some day sound recording mechanisms will be about as foolproof as the cameras are now. But that will not come soon enough to save the necks of the alleged recordists who refuse to qualify.

IT SEEMS fairly clear that we may hope for a great simplification of sound recording equipment.

In one of my annoyed hours the other day, I found that in producing Pathe Sound News with the excellent but ponderous camions made by the General Electric Company, we used 44.63 tone miles per second of edited screen time. Operating a big fleet of these big trucks makes newsreel production closely resemble the railroad business in terms of mileage and tonnage. We may recall that Mr. Thomas A. Edison's first motion picture camera was larger than a doghouse, and weighed about half a ton. It had less capacity for the same work than a five pound automatic camera of today.

SOME of our troubles in the sound recording business bearing on personnel have their smiling aspects. In a sound track made by one of a fleet of camions assigned to an event in Washington, we found surprising sounds resembling thunder and the sharp crash of lightning coming from a very clear sky, and disagreeably accompanying otherwise pleasant bit of music. The resulting investigation revealed that the microphone man had been standing alongside his instrument, cracking peanuts while the event went on.

That nickel's worth of peanuts was expensive for both the company and the employee.

ONE of the major problems of personnel reposes in the difficulty of convincing both engineers and recordists that they are engaged in an enterprise which is an art quite as much as it is an industry. While mechanical and electrical perfections are necessary they are not in themselves enough. There is no substitute for thinking and for that general assortment of common knowledge that the diverse problems of the work require.

A TRIVIAL case in point developed not long ago when we were engaged in making a sound interview with Chief Justice Taft. The microphone man had been cautioned to make notes for the subject report on each scene as it was shot. At the conclusion of the talking on this assignment, the young man dashed up and demanded, "Mr. Taft, now what is your first name and how do you spell it?"

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VITAPHONE VARIETIES produced on the West Coast will be supplemented with 200 more made in New York. Stars will be drawn from Broadway hits, Opera, Concert, Vaudeville, Radio, and every other phase of entertainment. New York is the greatest source in the world for stars. The cream of this talent will be used to give you variety.

The same production values go into the making of each of these VITAPHONE VARIETIES as in the making of our full length productions.

In addition, VITAPHONE VARIETIES has the biggest money-getting library in existence. 1000 acts to choose from. And more every week. Every big name in show business is on our list.

VITAPHONE VARIETIES give you just what your patrons demand—a never ending supply of variety.

SCREEN STARS

STAGE STARS

GRAND OPERA
STARS

RADIO STARS

CONCERT STARS

VAUDEVILLE
STARS

DRAMATIC STARS

MUSICAL
COMEDY STARS

WARNER
BROS. &

VITAPHONE
TRADE MARK

VARIETIES

The Modern News Reel

Address by Harry W. Jones, RCA Photophone Inc.
at S.M.P.E. Convention

NINETEEN YEARS AGO the first news reel was issued. This grand-daddy's children have kept pace with the balance of the Motion Picture Industry through its many stages of progress; never behind and usually a few jumps ahead, finally becoming a national, even an international, institution. It has been and still is an important part of every well presented theatre program. But a little credit is allotted to it as an attraction, and yet it has a personal appeal to every theatre patron, young or old. Primarily, because it covers every major event in all activities and allows the eye to see those things of interest of which one reads. It also brings to those not fortunate enough to have travelled extensively, places and personages of international fame, and to those who have travelled and seen for themselves it revives many memories. To borrow the slogan of one of the oldest, it "Sees all, Knows all."

THE ORIGINAL news reel was issued weekly as compared to present day activities of a reel a day. Subject matter differs but little, if any. The real comparison is in the equipment used in its making. Contrast the news cameraman of a few years ago with his camera case draped over one shoulder and his tripod across his back, with the ultra modern equipment of the Modern News Reel forces. When something happened under the old system, if a cameraman was close at hand he got his story, or perhaps the free lance saved the day or else everyone lost sleep and temper trying to get someone on the spot. Today fast mobile units are scattered throughout the country, always ready for whatever may occur.

MANY TYPES of equipment have been developed for news gathering, each having its special place and usage. May I ask your indulgence at this point if I seem a little partial in my descriptions, but being a member of RCA Photophone and having devoted the major portion of the past year to its field recording equipment, I prefer to speak of that of which I am most familiar.

THE FIRST RCA Photophone news truck was designed for a dual purpose, news reel work and a rolling studio, mostly the studio end, and trying to coax it into performing all the tricks a news cameraman could think up was no sinecure. Two Ball & Howell cameras, two variable area recorders, all four driven by synchronous motors, necessitating power equipment of an unusual size: that is, heavy duty storage batteries and rotary convertor. The necessary charging equipment to keep the batteries in condition added to the weight. Add to all this the recording amplifiers, microphones, etc., a motor-generator set for plate supply and you have a good idea of what we were transporting. A few days experience taught us the M-G set couldn't stand road shocks, so out it came in favor of "B" batteries. Next we shed one camera and one recorder in the interest of space and in this condition, a news reel a week was turned out for nearly five months. Quite a record. This truck gave us our first real test of the durability of our variable area recorders. Although the recording machine was solidly mounted, to the best of my knowledge a mirror has never been shaken from the suspension strips by road shock abuse. The optical system will stay in adjustment for months at a time and the balance of the mechanism has needed little servicing in spite of dirt, grit and climatical changes.

A REAL TEST for an amplifier is to bounce it around a hundred miles or so on choppy roads and find tubes and connections in usable condition on arrival. And may I also add a good word here for the B & H cameras.

A news cameraman's creed is "get your story" and usually they do. At all principal events provision is made for a camera stand, but the microphone placement man is not always so fortunate and must use dexterity, skill, and many times real ingenuity.

The advantages in two-machine recording system for the news reel are identical to their use for studio work and far overbalance the additional equipment necessary for their operation.

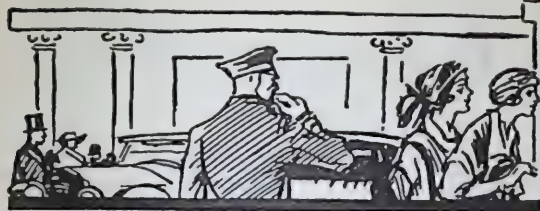
FOR USE in those places where a recording could not be made within four or five hundred feet of a truck, an equipment with portable amplifier and power supply was next adapted to field work, and within a limited scope, proved satisfactory.

Then followed trucks which were built after the style of the first truck: and then came a change; the trucks looked the same but things inside were different. A new and better recorder replaced the old, amplifiers were simplified, a power take-off for battery charging was added as was also an outside pick-up amplifier and mixer panel.

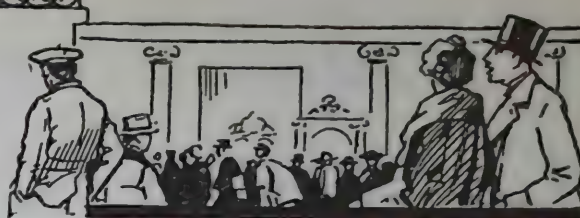
THE POWER take-off added greatly to the mobility of the outfits in that charging was done while the truck was enroute from place to place, or on the scene if necessary, thereby insuring a constant power supply. The outside pick-up amplifier was an even greater improvement. By its use an operator could take this portable equipment away from the truck to the scenes of action and there monitor more advantageously on either or all of the three microphone circuits available. By an inter-communicating system the operator was in contact with both cameraman and machine operator in the truck, and was often able to get worth while shots that might otherwise be missed where operation is solely from within the truck.

THE DEMAND again came for lighter and more portable equipment and this time the RCA Photophone laboratories produced a Mitchell camera equipped with a variable area recorder built as an integral part of the camera. A light amplifier accompanied the Mitchell and with only 6 volts for power supply the whole made a real portable outfit. The equipment fits nicely in the new business body sedan of a light and fast car, so the operators now tour in style. There are several improvements on this outfit worthy of mention. A dry galvanometer replaces the oil damped model in general use. For portability the advantage of this absence of oil is very apparent, and the current needed to drive it is considerably less than the oil damped type. A new optical system requiring much less space and using a focused filament image in place of a mechanical slit is among the newest additions.

SOUND on this Mitchell portable equipment is recorded at projector spacing, or the standard 14½ inches ahead of the picture. As recording is done by the variable area method, development and printing can be done in virtually any laboratory on the road even though not equipped with sound printer, so rushes or quick news releases may be made almost anywhere. Quality compares favorably with the two-machine method and total equipment weighs less than four hundred pounds."



Show Business



(Special to The Digest from Winnipeg)

N. ROTHSTEIN, of Winnipeg, operator of a theatre in Saskatoon, Sask., is backing the building of a new \$100,000 moving picture theatre in association with a number of the Saskatoon business men. Excavation work will commence within ten days and the building will have a seating capacity of 900. Mr. Rothstein is interested in six other theatres in Saskatchewan and is now building one at Yorkton, Sask., which will be similar in plan to the one to be erected in Saskatoon. He has three theatres in Winnipeg.

THERE was a large delegation of moving picture men in Ottawa, Ontario, for the annual fall convention of the Society of Motion Picture Engineers at the Royal York Hotel, Toronto, October 7 to 10, the turnout including Government representatives and managers of both large and small theatres. The party included Frank C. Badgley, director of the Canadian Government studio, T. Ray Tubman, Manager of the Regent and Imperial Theatres; P. Ambrose Nolan, Manager of the Avalon, Rex and Columbia Theatres, and Donat Paquin and William O'Regan of the Francais and Laurier Theatres. The last Canadian convention of the S.M.P.E. was held in Ottawa in 1923.

COLLEEN MOORE, whose tricky bobbed hair and look of wide-eyed surprise, are known where'er motion pictures flicker, paid Winnipeg a visit Thursday, Oct. 2.

When the C.P.R. Imperial pulled in from the West there was no mistaking the perky little star. When she stepped from the train her eyes wore that same expression of round astonishment that one sees on the screen, and her lips were pursed as if she were about to murmur a long drawn oh! which she presently did.

"All I've been saying is oh! and ah! clear across Canada," she told the Canadian Moving Picture Digest correspondent. "It's the Canadian scenery, especially in the Rockies. I found it so much better than even the printed expressions. Finally my mouth got so tired from exclaiming that I just sat still and looked."

THE LITTLE star was accompanied by her big Irish husband, John McCormick, but not the singer, who smiled amiably and seemed content to remain in the background.

"Oh yes, I like the 'talkies' much better than the movies," she said with a toss of her head that caused a lock of her hair to become loose and tangle in front of one of the surprised round eyes. "It's like starting all over again. You see the movies were getting rather dull, but now its ever so much more fun making a picture, but its more work too."

"THIS is my first visit to Canada, but oh! I am coming again, many more times I hope."

She told this story: "When we were at Banff a little girl about four years old, came up and pinched me and then called out; 'Mama, its real.' Now, really now, I ask you, do you think the child thought I might be stuffed with sawdust? Anyway, both the child and her mother seemed satisfied with the experiment."

A TAXI CAB whisked her away down town where she had a good time looking over the displays in the windows of the leading Winnipeg stores. No one recognized her there, she said. But those women shoppers who noticed the surprised looking girl with one finger raised to pursed lips looking in at the windows and wondered where they had seen her before, now know the correct answer.

When they returned to the staton a crowd joined in the rush to see her, and particular proof that she had made a hit is the fact that a Canadian Pacific Railway official wired ahead to Kenora that the best Lake of the Woods trout available should be put on the train and served to Colleen Moore at dinner.

MISS MOORE called in at the Capitol Theatre, Winnipeg, to see Walter F. Davis, manager, to ask if her first talkie, "Smiling Irish Eyes," which was showing, was going over. The answer of Mr. Davis pleased her immensely.

(Special to The Digest from Ottawa)

THE OWNER of a theatre is not responsible for a theft from a patron of the house when reasonable precautions have been taken by the management for the protection of audiences.

This was the decision in an important judgment handed down by Mr. Justice Martineau in the Superior Court, Montreal, in which he dismissed the action of Raoul Aubertin against Loew's Theatre to recover \$200 which, he alleged, had been extracted from his pocket while seated in the theatre at a regular performance. The allegation set forth that the management had not provided sufficient protection and further that not sufficient diligence was shown by the staff of the theatre when the robbery was reported by him to Manager James Adams with the result that the thief made his getaway.

The allegations were denied by the theatre company and the latter was upheld by the court. His Lordship declared that a theatre was obliged only to provide ordinary protection and could not be considered responsible for a theft by one patron from another. No negligence had been proved and the action was, therefore, dismissed.

WALTER F. DAVIS, one of the key-theatre managers of Famous Players Canadian Corp., has been appointed general manager of the Capitol Theatre at Winnipeg, which was recently re-opened as one of the big houses of the new chain of R-K-O of Canada, Limited. Mr. Davis, a veteran showman, was formerly manager of the Metropolitan Theatre, Winnipeg, where he has been succeeded by F. L. Willis who had been in charge of the Gaiety Theatre for the past four years.

THE LATEST theatre in Canada to be wired is the Capitol at Brockville, Ontario, formerly the Brock. It re-opened October 5 after extensive alterations and improvements had been made, the attraction being "Black Watch."

Sound Theatres In Canada

THIS LIST of theatres equipped for Sound, and those which have made "Sound" arrangements, is continued from The Digest list in the issue of October 5th. Since publication, we are in receipt of other tentative installations which will be reported in one of our current issues, when another survey has been completed.

The Sound Equipment listed includes Synchronous machines only.

WHEN The Digest commenced its "Sound" campaign with a personal visit to Winnipeg, in order to convince Western exhibitors to go ahead and "Sound" their theatres in order to remain in business, we found that but a very few of the smaller houses had taken the "Sound" situation seriously enough to arrange for installations.

During our drive for "Sound" installations the list has grown to three hundred; and before the New Year makes its bow to our Industry the majority of theatres in Canada will have some arrangement made for "Sound" installations.

THIS is but the beginning of a greater Show Business with many innovations, as the Research Laboratories perfect their discoveries, making them economically sound, by way of Commercial marketing.

The little exhibitor must be "on his toes" to step into line, for No Opposition can kill Live Competition. Think it over!

Please notify The Digest if there are any incorrections in this list. (Editor)

Key to Letters: "F" (Sound on film)

"D" (Sound on disc)

"F&D" (Sound on film and disc)

QUEBEC		
City	Theatre	Equipment
Arvida	Palace	Western Electric—F&D
Granby	Elite	Cinephone—F&D
Hull	Laurier	Pacant—F&D
Lachine	Empress	RCA—F&D
Quebec	Royal Alexandria	Carterphone—D
	Auditorium	Western Electric—F&D
	Cartier	RCA—F&D
	Empire	RCA—F&D
	Canadien	Western Electric—F&D
St. Johns	Imperial	Western Electric—F&D
	Capitol	Deforest—F
	Imperial	Carterphone—D
St. Lamberts	Victoria	Carterphone—D
Shawinigan Falls	Auditorium	Western Electric—F&D
Sherbrooke	Granada	Western Electric—F&D
Three Rivers	Capitol	Western Electric—F&D
Verdun	Imperial	Master Sound—D
	Palace	Western Electric—F&D
Windsor Mills	Park	Western Electric—F&D
	Royal	Carterphone—D
Montreal	Alexander	Western Electric—F&D
	Amherst	Deforest—F&D
	Arcade	RCA—F&D
	Belmont	Deforest—F&D
	Capitol	Western Electric—F&D
	Cartier	RCA—F&D
	Century	Western Electric—F&D
	Corona	Deforest—F&D
	Dominion	RCA—F&D
	Electra	Reynolds—D
	Empress	RCA—F&D
	Fairyland	Deforest—F&D
	Francais	Western Electric—F&D
	Imperial	RCA—F&D
	Loew's	Western Electric—F&D
	Lord Nelson	Cinephone—F&D
	Maisonneuve	RCA—F&D
	Midway	Western Electric—F&D
	Mount Royal	Deforest—F&D
	Napoleon Palace	Cinephone—F&D

City	Theatre	Equipment
Montreal	Outremount	RCA—F&D
	Palace	Western Electric—F&D
	Papineau	Deforest—F&D
	Plaza	Deforest—F&D
	Princess	RCA—F&D
	Regent	Deforest—F&D
	Rex	Master Sound—D
	Rialto	Deforest—F&D
	Rivoli	Western Electric—F&D
	Rosemount	Deforest—F&D
	Seville	Western Electric—F&D
	Strand	Western Electric—F&D
	Westmount	Deforest—F&D

MANITOBA & SASKATCHEWAN (Served from Winnipeg)

Assiniboia, Sask.	Olympia	Deforest—D
Estevan, Sask.	Orpheum	Western Electric—F&D
Ft. Frances, Ont.	Royal	Phototone—D
Ft. William, Ont.	Orpheum	Western Electric—F&D
Humboldt, Sask.	Lux	Talkietone—D
Indianhead, Sask.	Auditorium	Talkietone—D
Kenora, Ont.	Palace	Royaltone—D
Kipling, Sask.	Kipling	Talkietone—D
Melfort, Sask.	Grand	Phototone—F
Melville, Sask.	Princess	Deforest—D
Minnedosa, Man.	Lyric	Talkietone—D
Moose Jaw, Sask.	Capitol	Western Electric—F&D
Neepawa, Man.	Opera House	Talkietone—D
Pr. Albert, Sask.	Orpheum	Western Electric—F&D
Pt. Arthur, Ont.	Colonial	Western Electric—F&D
Radville, Sask.	Mem. Hall	Melotone—D
Rainy River, Ont.	Empire	Talkietone—D
Regina, Sask.	Metropolitan	Western Electric—F&D
Rosthern, Sask.	Capitol	Western Electric—F&D
	Orpheum	Talkietone—D
Shaunavon, Sask.	Idlehour	Melotone—D
Saskatoon, Sask.	Capitol	Western Electric—F&D
Saskatoon, Sask.	Daylight	Western Electric—F&D
	Princess	Deforest—D
Yorkton, Sask.	Arlington	Melotone—D
Winnipeg, Man.		Western Electric—F&D
	Capitol	Talkietone—D
	Columbia	Royaltone—D
	Dominion	Royaltone—D
	Furby	Genet—D
	Garrick	Melotone—D
	Kings	Western Electric—F&D
	Lyceum	Western Electric—F&D
	Metropolitan	RCA—F&D
	Orpheum	Western Electric—F&D
	Osborne	Western Electric—F
	Palace	Western Electric—F
	Plaza	Deforest—F
	Province	Western Electric—F&D
	Regent	Talkietone—D
	Rose	Western Electric—F&D
	Tivoli	

MARITIME PROVINCES

Edmundston, N.B.	Casino	Pacant—D
Fredericton, N.B.	Star	Western Electric—F&D
	Capitol	Moviephone—D
Glace, Bay, N.S.	Gaiety	Western Electric—F&D
	Russell	Pacant—D
Halifax, N.S.	Casino	Western Electric—F&D
	Community	Western Electric—F&D
Imperial	Imperial	Photophone—D
	Orpheus	Western Electric—F&D
Moncton, N.B.	Capitol	Western Electric—F&D
New Glasgow, N.S.	Imperial	Western Electric—F&D
	S. Roseland	Western Electric—F&D
St. John, N.B.	Capitol	Western Electric—F&D
St. Johns, N.F.	Strand	Western Electric—F&D
	Nickle	Western Electric—F&D
Springhill, N.S.	Star	Pacant—D
	Opera House	Goodall—D
Sydney, N.S.	Palace	Western Electric—F&D
	Strand	Western Electric—F&D
Whitney Pier, N.S.	Khatters	Moviephone—D

(Continued on Page 15)

Sound Theatres in Canada

(Continued from Page 14)

BRITISH COLUMBIA

City	Theatre	Equipment
Nanaimo	Capitol	RCA—F&D
Nelson	Capitol	RCA—F&D
New Westminster	Columbia	Western Electric—F&D
Prince Rupert	Capitol	Western Electric—F&D
Revelstoke	Province	RCA—F&D
Trail	Liberty	RCA—F&D
	Rialto	Pacnet—D
Vancouver	Broadway	Western Electric—F&D
	Capitol	Western Electric—F&D
	Colonial	Masterphone—D
	Dominion	Western Electric—F&D
	Olympia	Kinophone—D
	Orpheum	RCA—F&D
	Rex	Western Electric—F&D
	Strand	Western Electric—F&D
Vancouver North	Lonsdale	RCA—F&D
Victoria	Capitol	RCA—F&D
	Coliseum	Kinophone—D
	Dominion	Western Electric—F&D

ALBERTA & SASKATCHEWAN (Served from Calgary)

Bellevue	Coles	Talkatone—D
Calgary	Capitol	Western Electric—F&D
	Palace	Western Electric—F&D
	Strand	Deforest—F&D
Cranbrook	Star	Western Electric—F&D
Edmonton	Capitol	Western Electric—F&D
	Dreamland	Western Electric—F&D
	Empress	Western Electric—F&D
	Gem	Melotone—D
	Monarch	Western Electric—F&D
	Princess	Western Electric—F&D
	Rialto	Western Electric—F&D
Hanna		Melotone—D
Hardisty	Keiffer	Talkatone—D
High River	Highwood	Talkatone—D
Kimberly	Orpheum	Talkatone—D
Lacombe	Rex	Talkatone—D
Lethbridge	Capitol	Western Electric—F&D
	Majestic	Melotone—D
Medicine Hat	Empress	Deforest—F&D
Raymond	Capitol	Melotone—D
Red Deer	Crescent	Melotone—D

"Among the First"

THE DEFOREST PHONOFILM of Canada, Ltd., were the first talking picture company to develop and use in their installations the remote control system in theatres.

All theatres installed with this system in Canada have a control system so arranged that a listener may sit in the audience and from there control the volume and the tone of the production. In this way the sound is regulated by a person hearing it exactly as the audience does, instead of trying to gauge the proper sound from the booth where other machine noises make it impossible to properly control it. This DeForest Remote Control system is the acme of simplicity and has no mechanical parts or motors used in its operation and calls for no special training on the part of the attendant in the audience who has at all times instantaneous control of time, quality and volume, so that each scene in the picture may be handled to the best advantage possible.

AFTER "The Godless Girl" had been banned by the Ontario Board of Moving Picture Censors, the DeMille feature was booked by Manager Donat Paquin of the Laurier Theatre in Hull, Quebec, opposite to the City of Ottawa in Ontario, the picture having been passed by the Quebec Censors. Manager Paquin made a big play for Ontario business, pointing out in newspaper advertising that this would be the only chance for Ontario people to see the production.

THE REX THEATRE, Ottawa, has become the "Rexy," following the installation of Western Electric equipment which replaced a former system in use for the past six months. The Rexy is a popular suburban house owned and operated by P. J. Nolan who has two other theatres in the Canadian Capital. Admissions have been raised from 15 to 20 cents to a straight 25 cents. The structure has been generally improved throughout with the sound transition.

Perfection Equipment--

DeLuxe Model H Motiograph, the Projector that is built to deliver the goods continuously, clear rock steady projection, no noise to interfere with "Sound," no stripping of gears under connection to Sound units — and many features found on no other projector such as pedestal foot switches, framing pilot light, oil collector box, ball bearing movement — and the new cylindrical shutter that eliminates 62% of the heat on the film.

Gardner Velvet Perforated Gold Fibre Sound Screen, a true Velvet Gold Fibre Screen giving the usual Velvet Gold Fibre brilliancy and depth — and perforated for "Sound."

Cont-El-Arc Motor Generators, dependable, quiet sets that efficiently deliver true direct current to the arc.

Ross Lenses, the finest of them all, so good that there is no possible comparison with any other lens on the market.

ROLL TICKET SPECIAL

The splendid response our Roll Ticket Special met with last year prompts us to conduct another Special this year. You can have your tickets with your Theatre name thereon at astonishingly low prices. Full price list and particulars now ready, drop us a line for it. This Special Sale will close November 30th. Get your order in before that date.

THE COLEMAN ELECTRIC Co. - 258 Victoria St. - Toronto, Ont.

"Courtesy With Service"

Oh Boy!

Can you blame me for feeling like this!



I've just installed

Talkietone-Phototone Sound-on-Film

It's easy to operate—perfect in reproduction—and it doesn't damage the film.

**Radio Industries
of Canada Limited**
Toronto Winnipeg Calgary



Picture of Paul Whiteman, who is to be starred by Carl Laemmle in "The King of Jazz Revue" for Universal, showing surprise, alarm, indignation, etc., etc., at Canadian Moving Picture Digest's suggestion that the picture will be an M-G-M.

P.S.—You ought to see the pictures of the "U" officials taken at the same time. "What to do"?

Radio Industries Canada An Important Enterprise

NO BETTER example of the rapid development of the sound equipment industry in Canada can be found than that of the Radio Industries of Canada, Limited, of Winnipeg, Toronto and Calgary, who recently announce the opening of their new factory in Winnipeg.

This company, incorporated in 1928, took over as a going concern the Radio Laboratories of Winnipeg, thereby acquiring a complete organization, testing laboratory and factory with which to build on. The building of sound equipment was undertaken in the first months of 1929 and arrangements were closed for sole Canadian Distribution of "Phototone" sound-on-film and synchronous disc equipment and, in the lower priced field, L. E. Goetz' "Movie-Phone" synchronous disc equipment.

PRODUCTION of amplifiers, switchboard panels and non-synchronous Theatrephones was proceeded with, and during the first six months of 1929 a large number of orders were secured.

The Company adopted the policy that rapid delivery and installation must follow every accepted order, and that this policy has been carried out and has borne fruit is exemplified in the splendid new factory which has just opened its doors in Winnipeg.

THE BUILDING of the new office and factory building was found to be a vitally necessary step in order to take care of the large number of orders received and in order to be able to guarantee their equipment. The company's architects, Messrs. Northwood & Chivers of Winnipeg, and the general contractors, Messrs. Paine & Roe of Winnipeg, spared no efforts in setting a record for the construction of the building, which is fireproof throughout and is unquestionably one of the most modern radio plants in construction and equipment in Canada.

Foundations for the new building were started in May last — and occupation of the building was taken on August 15th! A record indeed for a reinforced, concrete and fireproof building as large as the new factory.

THE GROUND FLOOR of the building over 6000 square feet in extent, is devoted to general offices and radio service activities, as the company maintain a large radio service organization. The second floor, also over 6000 square feet in extent, entry of which is by either front or rear of the building, is largely devoted to factory space. In the front of the building, on the second floor is a splendid show room, excellently lighted and equipped, for the demonstratoin and

**GOLD SEAL
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your BOX OFFICE Receipts and Speed up
your Business.*

exhibition of the equipments manufactured and distributed by this company.

At the rear of the second floor is a large modern experimental laboratory, where tests and experiments are carried out by the company's experimental engineers. The rest of the second floor is devoted to the assembling and manufacture of sound picture equipment and non-synchronous theatrephones.

MR. ERNEST F. HUTCHINGS is President and General Manager of the company. Mr. Harold Johnson is Vice-President and General Superintendent, Mr. W. D. Lawrence is Secretary-Treasurer and Mr. Sidney A. Chalu is General Sales Manager. The company is progressive, its policies are constructive, and exhibitors and others are assured of excellent service at all times, according to reports which reach us from the various exhibitors with whom this organization is doing business.

To Speak on Tag Day

Through the courtesy of CNRO a short talk on the Ottawa Humane Society Tag Day was given by Rotarian J. M. Franklin, manager of Keith's Theatre, on Oct. 10, beginning at 6.45. Plans for the tag collections, which take place Saturday, are advancing very nicely.

FOR SALE

Theatre Seats for sale. First-class condition.

Mavety Film Delivery Service,
Phone Adelaide 2413,
Toronto, Ont.

Exhibitors Co-operative Convention at Winnipeg

(Special to The Digest from Winnipeg)

A CONVENTION of motion picture theatre owners and managers of Western Canada was held at the Marlborough Hotel, Oct. 7, to consider the co-operative movement among the independent exhibitors of Canada, which has been successful in Ontario, and in the Maritime Provinces and is now extending to the West.

The territory embraced in this convention is from Port Arthur, Ont., west to the borders of Alberta, and there was a large attendance. There were 15 independent exhibitors from Winnipeg and district present, and among those who addressed the gathering was J. Earl Lawson, M.P., for West York. Mr. Lawson is one of the leaders of the Conservative Party, is only 36 years of age, and a charming speaker.

EXPLAINING the idea of the movement, F. R. Lennon, Toronto, representing the exhibitors of the co-operative, stated to the Digest correspondent:

"The Exhibitors' Co-Operative of Canada was formed to assist the independent theatre owner in lowering the cost of equipping his house for sound pictures and to secure pictures at a minimum cost. We have a Dominion charter and of the 1,200 motion picture houses in Canada there are now 300 in our membership and we are extending to the West. Two hundred of 1,200 theatres belong to the Famous Players Canadian Corporation. They are not members of our organization. Each of the Provincial organizations, which will govern themselves, are under the direction of the chairman for Canada, who is J. Earl Lawson, M.P.

THE CO-OPERATIVE was formed 15 months ago to relieve the pressure on the small theatre owners of Canada. The coming of the "Talkies" placed a great handicap on the independent exhibitor, forcing him to combine his buying power in one organization. In Quebec the provincial organization is under the vice-chairmanship of C. D. Howard, M.P. for Sherbrooke, Que., and a similar procedure will be adopted in Winnipeg when a mid-Western section will be organized. It is anticipated that the provincial sections will be able to secure the same benefits as the larger theatres now enjoy.

MR. LAWSON addressed the exhibitors first and addresses were also delivered by the Allied States, whose representatives arrived from the south to be present, and by William Bailey, President of the Co-Operative organization of Ontario. Some outstanding citizen of Winnipeg, who has legal training will be elected to head the mid-West section. Helmer Jernberg, George Graham, Henry Morton, Mr. Rothstein, Mr. Miles, Mr. Weiner, and Harry Hurwitz, were present among other independents.

MR. LENNON, who is one of the veterans in the film business in Canada, left Thursday night for Calgary and Vancouver, B.C., and Mr. Lawson will also go to these cities to assist in the organization, but has to be back in Toronto by Oct. 19, to assist his friend, Premier Ferguson, in the closing days of the Ontario election campaign.

Phil. Hazza, of Montreal, was present. J. "Ad" Wilson will be in charge of the Co-Operative in Winnipeg.

JOSEPH COPLAN, son of W. H. Coplan, proprietor of the Princess Theatre, Ottawa, has become a film exchange salesman in Montreal. He was formerly manager of an Ottawa theatre, the Imperial.

"Say It With Songs"

AL JOLSON in "Say It With Songs" closed a successful run at the Tivoli Theatre, Toronto, where Tom Daley reigns supreme and continues to ever devise ways and means for "getting them in." It was not a hard job with Warners' "Say It With Songs." Incidentally, but of considerable importance, the line-up of Warner Pictures for this season is a wonder.

No company has ever excelled such a program. Box-office after box-office title is presented to exhibitors, who have only to close their eyes, reach out their hands and land something good.

It is interesting to note how Warner Bros. have built up the quality of their product. Of course Vitaphone played the leading part in the limelight of picture progress for this company. There was no use taking a precious stone and giving it a brass setting. Vitaphone was worth millions, and pictures had to measure up to the intrinsic and artistic value of Vitaphone. Therein lies the answer.

"The King of Jazz"

THE notation under "The King of Jazz," Paul Whiteman, presented on page sixteen is right from the publicity department of Universal, therefore it is full of the saleable and entertainment "Hokum" with which Universal regales us.

You can't beat this company for quick thinking.

Talk about the Chicago Packing House, which commercializes everything, including the "grunt" of the pig, destined to provide the bacon, so appetizing to your palate, this famous meat-packing establishment has "nothing on Universal."

Universal has a faculty for making business and dollars grow on even a "bald" spot.

The Digest, in the stress of running between the Society of Motion Picture Engineers Convention and The Digest office this week, happened to overlook the fact that Paul Whiteman is now at Universal City, getting ready for a real box-office wonder, "The King of Jazz," for Universal, and inadvertently placed the "Jazz King" with "Leo, the Lion." I haven't heard a word from my friend Howard Dietz about it, so that M-G-M must have thought I gave them some good company at any rate. I know Universal feel the same way, but a Universal star is a Universal star, and "The King of Jazz Revue" is going to be a big Universal feature, and Universal want The Digest to tell the world about it — so here goes!

FIRE broke out in the projection room of the Arlington Theatre, Portage Avenue, Winnipeg, at 9 o'clock the night of Oct. 3 but caused little consternation among the audience. There was no panic, the patrons filing out of the building in an orderly manner.

Detachments from fire halls were quickly on the scene and the flames were soon under control, being confined to the film room and the stairs leading thereto. It is a Famous Players' house.

Round About the Studios



Nils Asther, popular Metro-Goldwyn-Mayer featured player.

Society drama, filmed eighty-five per cent outdoors, is undertaken by Metro-Goldwyn-Mayer with production of "Their Own Desire" in which Norma Shearer has the leading role.

The "highest" accomplishment in the making of talking film may be credited to King Vidor, who took his "Dulcy" company up a mountain trail behind Flintridge, Cal., and obtained dialogue scenes with a panoramic background of the valley 2,000 feet below.

The scenes showed Marion Davies and Elliott Nugent seated in a parked roadster on the mountain top, blissfully regarding the beauties of nature spread before them and engaging in romantic dialogue as young lovers are wont to do.

Entrusted with the same role on the talking, singing screen that she played on the stage, Marguerite Padula, noted musical comedy actress, has been signed to enact a featured part in Radio Pictures' spectacular production of "Hit the Deck," according to an announcement made by William Le Baron, vice-president in charge of RKO production.

Robert Randall and Clinton Lyle have been added to the "Sporting Youth" cast at Universal for party in the third picture of the series, "The Take-Off," which goes into production under the direction of Ben Holmes.

Featured in the "Sporting Youth" series, which replaces the popular "Collegians," are Ann Christy, Alice Doll, Kay McCoy, Joan McAvoy, Robert Foster and Tommy Carr.

The latest celebrity to join the ranks of Warner Bros. contract players is Alice Gentle, world famous soprano and former star of the Metropolitan Opera. Miss Gentle was signed this week by J. L. Warner who stated that she would be given many important roles in Vitaphone singing pictures during the coming months. Already, Miss Gentle has completed work in two Warner Bros. roadshows. She sings a principal part in "Golden Dawn," the all-Technicolor operetta just completed under the direction of Ray Enright and Larry Ceballos. She also appears in "Show of Shows," offering the aria from Bizet's opera, "Carmen."

Little Mitzi, the eight-year-old vaudeville headliner, is to make her motion picture debut in Paramount's "The Children," a screen adaptation of Edith Wharton's widely discussed novel of the same name. The child of Joe Keno and Rosie Green, popular vaudeville team, little Mitzi began her career as a miniature mimic not quite two years ago with an act imitating the langorous lingo of Moran and Mack, the Two Black Crows, now Paramount stars.

"Street Girl," Radio Pictures super feature starring Betty Compson and Horace Heidt and his Californians proved such a remarkable combination from the entertainment and box-office view points that both will be held over for the week of October 12th.

DeWitt Jennings has been added to the cast of Joseph Schildkraut's newspaper story, "Out to Kill" by Henry La Cossitt.



John Gilbert, whose "modern" performance of "Romeo and Juliet," with Norma Shearer in M-G-M's "Hollywood Revue" is a "wow."

The famous team of Marie Dressler and Polly Moran will not be broken up, for Al Christie, having signed a contract some time ago with Marie Dressler to appear in "Dangerous Females," one of the new talking plays for Paramount, now has secured Polly Moran to play with Miss Dressler. They will appear as spinster sisters.

The beautiful Busch Gardens in Pasadena, one of the most famous estates in western America, is being utilized by Warner Bros. for the location scenes in their Vitaphone production, "Hold Everything."

Production work is progressing apace on the Sound film of the "Co-Optimists" under the personal supervision of Sir Gordon Craig, who has secured the rights in this popular entertainment for New Era.

The graceful composing genius of Harry Tierney, creator of the music for "Irene," "Kid Boots" and the original "Rio Rita," has devised two new songs for the screen musical version of the Florenz Ziegfeld opus, "Rio Rita." The two new songs are "Sweetheart, We Need Each Other" and "You're Always In My Arms." Bebe Daniels and John Boles are the vocal artists as well as the featured leads of this Radio Picture all-talking, singing, dancing extravaganza done with forty per cent technicolor against the colorful background of the Rio Grande.

The cast for "The King of Jazz Revue" was increased last week by the addition of Grace Hayes, vaudeville, Victor, radio and night club star, and Paul Howard, whose eccentric dancing in "Follow Through," made such a hit. Paul Whiteman will return to Universal City in November.

Guy Empey, the author of "Troopers Three," U. S. cavalry story, has about completed the script for this great picture, which is to be one of the special productions on the Tiffany-Stahl program for the coming year. Mr. Empey is to give personal supervision to the filming of this production.



"The Voice Within," a Tiffany-Stahl Production, starring Eve Southern and Montague Love.

MANHATTAN COMEDIES

A series of six all talking two-reel comedies, produced and directed by George LeMaire, starring Broadway's greatest funsters, including Louis Simon, Veree Teasdale among others.

CHECKER COMEDIES

A series of six all talking two-reel comedies featuring Frank T. Davis, the noted vaudeville comedian, in his most amusing vaudeville sketches including "The Salesman," "Thanksgiving," "The Smooth Guy," "Give Her Credit," "Fancy That," "Chick and Chubbie."

VARIETY COMEDIES

A series of eight two-reel comedies featuring leading comedy artists in the sketches which made them headliners, including Alexander Carr, in "The End of The World," Mackenzie Ward in "Doing Phil a Favor," and popular productions by J. Gordon Bos-tock including "Beach Babies" and "Amateur Night."

BUCK AND BUBBLES

One of the most popular teams of colored comedians, Buck and Bubbles, interpret the inimitable humor of Hugh Wiley's celebrated Wildcat stories in six uproarious comedies of negro life. Supervised by Monte Brice, they include "Black Narcissus," "Fowl Play," "High Toned," "In and Out," "Darktown Follies," and "Honest Crooks."

MELODY COMEDIES

Harry Delmar, producer of the famous Delmar Revels and musical comedy acts for vaudeville, will direct a series of six musical comedies in tabloid featuring popular singers, comedians and dancers.

GOLDEN ROOSTER COMEDIES

This series comprises six farce comedies featuring celebrities of the stage and screen in two-reel comedies. They are the same type of entertainment which brought fame and fortune to Harold Lloyd and Charlie Chaplin under the Pathe banner. The first two of these are: "The Garden of Eatin'," "Fairways and Foul," starring James and Lucille Gleason.

FOLLY SERIES

Frank T. Davis, who as vaudeville star and producer has kept audiences everywhere merry for over a decade, is making a series of six two-reel feature comedies starring comedy favorites, with pretty girls, pretty music, plenty of fun, and all the latest song and dance hits.

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